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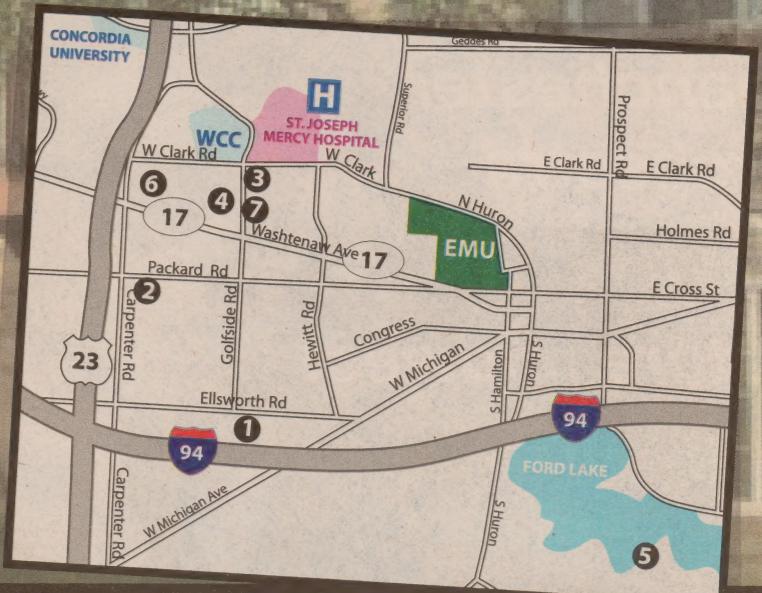
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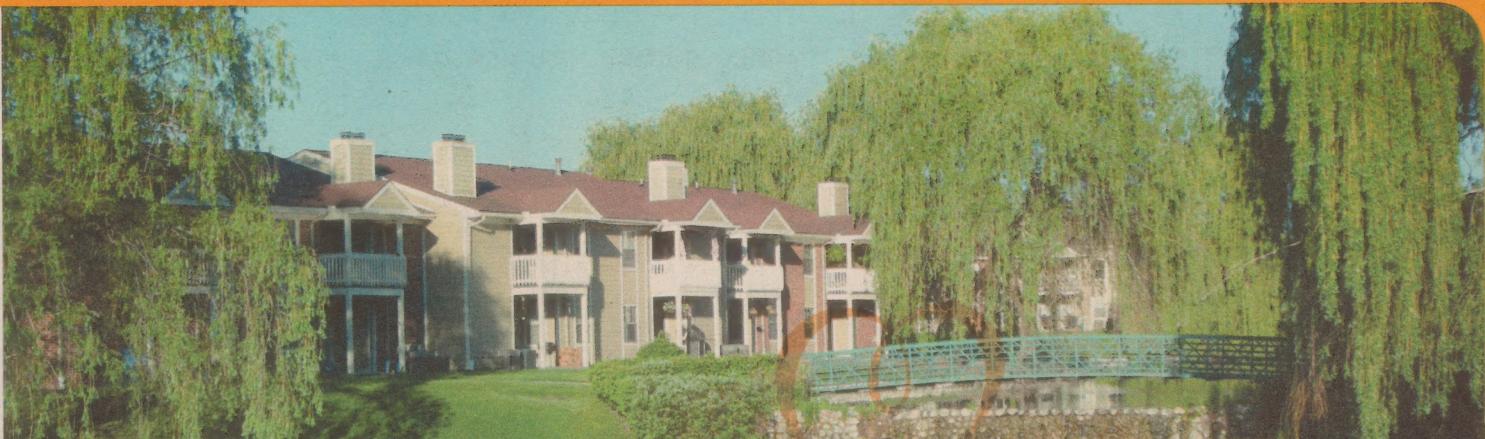
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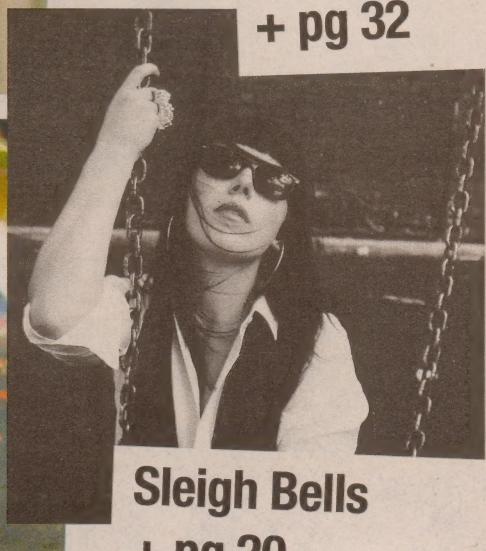
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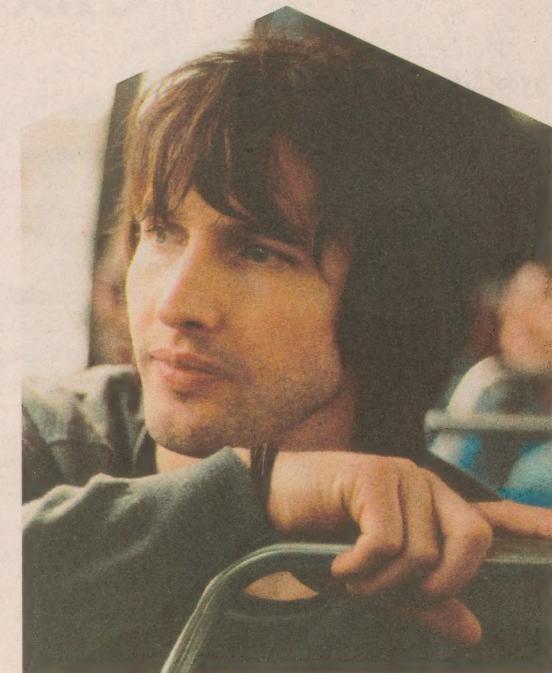
james blunt michigan theatre ann arbor 4/27



neil young fox theatre detroit 5/4

Widely regarded as a brilliant musician and poignant lyricist, Neil Young continues to produce gripping tracks permeated by his signature part folk, part rock sound that are as fresh and relevant today as they were when his legendary fourth solo album, "Harvest," was released in 1972. Canadian-born Young performed as a solo artist in the early sixties before moving to California in 1966, where he co-founded Buffalo Springfield. He later became the fourth member of Crosby, Stills & Nash (which was renamed Crosby, Stills, Nash & Young). It was after this that he began to gain recognition as a solo artist. Young's career spans 40 years, 34 studio albums and many awards and recognitions, the most recent being a 2011 Grammy for best rock song for his track "Angry World" and several 2011 Juno Awards (Artist of the Year, Album of the Year and the Allan Waters Humanitarian Award). Now regarded as one of the most influential folk artists of all time, Young is a phenomenon in the fact that tracks like "Ohio" from his CSN&Y days in the sixties and his solo hits, such as "Heart of Gold," from the seventies, are just as popular and recognizable today as they were when they were first released. Young will perform at 8 p.m. on May 4 at The Fox Theatre in Detroit. Tickets are available at Ticketmaster.com and StubHub.com.

At one time, British musician James Blunt was named James Blount. Despite the fact that, in Britain, the latter is pronounced exactly the same way, Blunt thought it would be easier for audiences to both spell and pronounce "Blunt." The name has made for a good deal of speculation regarding Blunt's extracurricular activities. However, Blunt got what he wanted. Now, not only is his name easily recognizable, but, after the release of his smash single, "You're Beautiful," from his first album, Blunt also became a household name. Since then, Blunt has been wildly successful internationally. His second album debuted at No. 1 in 10 countries, and, between his first and second albums, he sold an impressive 18 million records. Blunt will be making a stop at Ann Arbor's Michigan Theater at the end of April to promote his most recent album entitled "Some Kind of Trouble" (which he describes as "optimistic" and "upbeat"). And with two Brit Awards, two World Music Awards, two MTV Video Music Awards, an MTV European Music Award and five Grammy nominations under his belt, he's achieved international superstar status and is one of the biggest acts to come through Ann Arbor in a while. Blunt will perform at 7:30 p.m. on April 27 at the Michigan Theater in Ann Arbor. Tickets are available at Ticketmaster.com, starting at \$25. For more information, visit www.michtheater.org/events.



adele royal oak music theatre 5/23



British songstress, Adele, was instantly made famous when her debut album, "19" and its soulful tracks like "Chasing Pavements" won the hearts of listeners and two 2009 Grammys (Best New Artist and Best Female Pop Vocal Performance). Prior to her Grammy-winning days, Adele attracted the attention of now label XL Recordings with demos that she had posted on MySpace, and the rest is history. She said that the album was named "19" because it was about "being between 18 and 19 and in love." So, it should be no surprise that her newest album, "21," which debuted at No. 1 on the U.K. and U.S. charts (selling 352,000 copies in its first week in the U.S.), contains tracks that she wrote when she was twenty-one. The songs' often very personal lyrics come out of Adele's own poetry, which she says she loves to write. Although somewhat darker and more experimental than "19," "21" doesn't disappoint, as it features all the charm, soul and storytelling that has made Adele so beloved by critics around the world—and audience members can expect the same from her live performance on May 23 at the intimate Royal Oak Music Theatre. Although the show is already sold out, tickets are popping up on StubHub and eBay. Grab yours before they are gone!

discover future midwest

IT'S HAPPENING

BY RYAN M. PLACE >>>>>

Computers and the Internet have completely revolutionized how we send and receive information, and businesses must continually adapt and evolve with the flow of new technology or fall further and further behind and get trampled in the stampede of unstoppable progress. This is where the FutureMidwest Conference comes in.

"The goal of the program is to discuss new tools and technologies and best practices for the benefit of businesses large and small. The key part of our message and strategy is the five point focus: Integrated Marketing, User Experience, Mobile, Business Intelligence/Analytics, and Regional Growth," says the conference's co-founder, Adrian Pittman.

Started in 2009 by Pittman, along with Jordan Wolfe and Zach Lipson, the FutureMidwest Conference is the largest digital business conference in the Midwest and is primarily focused on the importance of the new digital economy to the Midwest region and why the Midwest should become committed to continually adapting to the increasingly fast-paced evolution of digital technology.

Technology has created tremendous growth opportunities for those who have acquired the knowledge to advance in the virtual realm, and, after meeting Jordan Wolfe, Pittman realized that by combining his business and

technology skills with Wolfe's community and education focus, together they could help identify the Midwest's hidden economic opportunities.

FMC explores the benefits of applying digital technology to businesses and how the regional growth of the Midwest is tied into expanding digitally into a variety of integrated platforms.

"We found we had compatible interests and decided to pool our efforts into a single program of re-architecting the region to support technology startups. The functionality of the social web, the real world value of a brand model and the strategic importance of integrated marketing cannot be undervalued," says Pittman.

In fact, during this year's conference, two local venture capital firms, Detroit Venture Partners and Ludlow Ventures, will be offering \$100,000 in an event called "Funded by Night" to the winner of a one-day competition among 25 startups from all over America for the best new startup idea.

This year's conference will be held at Eastern Market in Detroit and will feature over thirty speakers, including e-Prize founder Josh Linkner.

"Detroit is center of the conversation," Pittman says. "This is something the Metro Detroit region really

needs. Eastern Market is a unique venue with a creative atmosphere that showcases the region. Detroit has been a longtime identifier of the health of the Midwest, and we would love to see the region return to having the economic weight it used to have by developing a new economic center. The Detroit region is overflowing with culture; it just needs an economic focus."

Pittman says that FMC participants can expect to learn about emerging business technology trends and ways to incorporate digital strategies into their marketing and business operations.

He adds, "Sure, you can network, but to really be successful you have to arm your network with information."

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a2 welcomes the michigan solo fest

BY ADRIENNE ZIEGLER >>>>

What do you get when you bring together some of Michigan's most talented solo artists, live painters, a local radio host and a great cause?

The Michigan Solo Fest.

Oh April 30, the Blind Pig will open its doors to area singer/songwriters like Dick Siegel, Theo Katzman, Matt Jones, Frank Allison, Laith Al-Saadi, Dave Boutette, Abigail Stauffer, Hana Malhas, and more, for an evening of local musicians doing their thing with elegant and rare simplicity.

The event was put together by 107.1's Matthew Altruda, host of Tree Town Sound, a weekly Sunday night show dedicated to Southeastern Michigan's up-and-coming local musicians and bands.

"We've got live art. We've got amazing musicians. We've put a little bit of a cause to it, and I'm really excited," Altruda said of the event.

With tickets priced at \$10, Altruda said \$2 of every ticket will go to support Detroit Connections, a non-profit group that sends U of M Art and Design Students to Marcus Garvey Academy to co-develop and lead arts programming for fourth graders. Altruda estimates the event will raise about \$400 for the group.

Altruda wanted to use the Solo Fest as an opportunity to combine new artists and songwriters with longtime area favorites.

"From doing my show and being around in the scene, I wanted to pick something a little different. Some of these guys have been [making music and art] for thirty years in Ann Arbor," he said. "Part of me was like, how can I tie in the older guys with the younger group and bring everyone together."



When building the theme for the fest, Altruda looked to a simpler time—a time when it just took a guy and a guitar to entertain an audience.

"You walk up there, and you sit on the stool, and you play music," he said. "The vulnerability that someone gives off when they're playing alone – It's really amazing. It's just really compelling."

Altruda, known around the local music scene as "Tuna," has been hosting Tree Town Sound since December, and has promoted several events associated with his show, including the "Folk the Police" Folk Tribute to Hip Hop after the Ann Arbor Folk Festival and



a funk benefit for The Neutral Zone.

He was given the show after he participated in a roast of Martin Bandyke last year. He said he hopes to make the show something of a "destination program" for Ann Arbor music lovers.

"I guess they had faith in me to do a good job. I've tried to make the show something that, if you miss it, you're definitely missing something special," he said.

To learn more about Detroit Connections and their work to promote art for elementary students, visit DetroitConnections.org.

daytrotter takes dexter by storm

LAKEVIEW FARMS BARN WELCOMES NIGHT THREE OF DAYTROTTER'S BARNSTORMER
BY AMANDA SLATER >>>

What do Chris Bathgate, Sondre Lerche, Best Coast, Two Door Cinema Club, Tennis, The Futureheads, Fleet Foxes, Andrew Bird and the Avett Brothers have in common?

Not only are they all talented musicians, but all of these artists have been featured on Daytrotter.com.

Daytrotter.com is one of the best places on the internet to read about and listen to cool new artists.

"We have a recording studio, and we invite bands that are touring across the country for a quick four song session," says Daytrotter creator Sean Moeller. "We put it up on the internet for people to look at and listen to."

Moeller says that, at the time he got the idea for Daytrotter, he had been doing a lot of freelance music writing for a local newspaper.

"It was just one of those spur of the moment types of things. I was out running one night and thought, 'What if we tried this?' I had a friend who owned a recording studio that he wasn't using that much, and he was a great engineer. I think I called him up the following morning and said that I had a crazy idea, and he said that he'd be willing to embark on a crazy idea with me."

Since, then, Daytrotter has exploded and now, for many, is the go-to place to find new music. In addition to featuring articles about and recordings of artists, the site also includes a sketch of each featured artist, which has become a trademark of sorts.

"There's most definitely a look to Daytrotter that is very hard to mistake," says Moeller.

Of the artists that Daytrotter has profiled, Moeller says it's impossible to pick favorites, although he says that it was really cool to work with people like Kris Kristofferson. He says that Daytrotter has gotten some incredible opportunities as well.

"We did the first thing that Fleet Foxes ever did [as a band] outside of their home city. We did a session with them prior to their first show outside of Seattle," says Moeller. "Things like that kind of stand out."

Moeller says that one of the things that he has enjoyed

the most about Daytrotter is being able to develop relationships with so many different artists.

"We've made a lot of friends over the years—bands that, maybe at the time they were here, no one knew who they were, and they've gone on to be good friends of ours and have come back a number of times."

Moeller pauses, then says, "Those are sort of my favorites—the people with whom the working relationship kind of spilled into a personal relationship."

And this spring, Daytrotter is taking some of its artists on the road, where they will play what are called "Barnstormers," a series of concerts held in barns in select cities, including Dexter, Mich.

"We started doing these things years ago," says Moeller. "We just tried to find small towns or small towns outside of big towns. It's really just to create an atmosphere of getting people to appreciate music in the live setting, which is the core of what the Daytrotter website tried to do: present a band in a raw environment where, if they're good, they sound amazing, and, if they're average, they still probably sound pretty good."

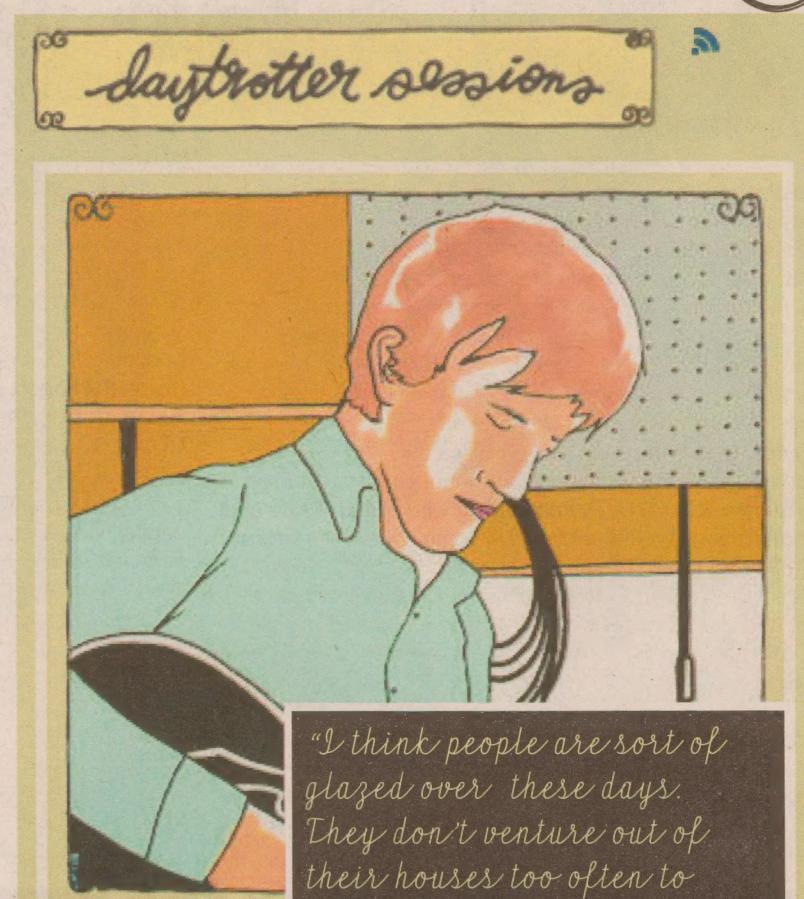
The shows are in these kind of unorthodox settings and structures that are really meant for theatre," Moeller says, explaining, "[Barns are] constructed with higher vaulted ceilings and all wood and are typically in very beautiful settings. These shows allow you to escape a little bit. I think people are sort of glazed over these days. They don't venture out of their houses too often to see a band play at a bar or at a club, and it's really a bloody shame because it's a beautiful thing. I can't even begin to count how many times I've gone to a live show and come away that night inspired."

This April will mark Daytrotter's first barnstormer in Michigan, which will feature Sondre Lerche, Guards, The Romany Rye, Hellogoodbye and Keegan DeWitt.

Moeller says that audiences and bands alike who have never attended a Daytrotter Barnstormer before can expect the night to be "powerful."

"I get chills every time I watch the videos from previous years," he says. "I'm certainly not naive enough to think that we're the only people arranging for these sorts of moments, but there's something special about these settings and the bands that agree to come out."

The third night of Daytrotter's Barnstormers will be held on April 28 at Lakeview Farms Barn in Dexter. Doors open at 5 p.m. For more information, visit www.daytrotter.com.



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PHOTO COURTESY: DAYTROTTER.COM



PRESENTED
BY:

Thomas Blondi
SALON

HAIR/STYLIST: DWIGHT THOMAS
MAKEUP: KIMBERLIE NADA
PHOTO CREDITS: BRUNO POSTIGO

sweet escapes

BY DWIGHT THOMAS >>>>

Delicious confections from The Rocket will satisfy any sweet tooth on a rainy day in downtown Ypsilanti. The Rocket is a candies and novelties store located at 122 Michigan Avenue, and we couldn't have asked for a sweeter location for our May fashion photo shoot. The classic bulk candies and color-filled walls accentuated the child-like characteristics of this month's looks. (And, in case you were wondering, The Rocket's candy is just as irresistible as it looks, as half of the props were eaten before we even started the shoot, wired on a fantastic sugar-high.)

Whether rain or shine, make time to enjoy the sweeter side of life with these spring looks.

LOOK ONE

Yummy floral-print dresses never seem to go out of style because they are refreshingly feminine and are all in good taste once spring's blossoms have emerged. The floral dress that we chose is made of a breezy fabric that is perfect for the spring and summer months. The important thing to keep in mind with this piece is to keep accessories simple and let the dress speak for itself. This makes for an easy, fresh and sweet look. Consider it walking art.



LOOK TWO

Fun, young, and inspiring, this luscious look features candied-apple red, high-wasted shorts paired with a simple, fitted blackberry striped tank. The outfit is dolled up with an upbeat, high ponytail that makes this look come together as easy as pie.





adventures in local food #5

The Travel "Bug"

BY STEFANIE T. STAUFFER >>>>



As much as I love to travel, the most difficult part for me is the food. Travel used to provide an opportunity to try exotic and delicious foods, but more often now it just ends up meaning airports and restaurants near highways that are notorious for abundant offerings of overly processed food—food that is not very cheap and is certainly not delicious. In fact, it's this less than ideal situation that encourages me to go out of my way to bring my own food with me or to only patronize local stores and restaurants serving freshly prepared food when in transit (like in my recent trip to California).

Of course, the funny thing is that I actually do like cooking and would prefer to spend money at local stores and restaurants as it is, especially when in California, so it surprised me that having to do so while traveling would become a burden. But then I remembered that this difficulty stems primarily from the ever-dwindling selection of independently owned food businesses at the hands of the constant spread of mass-produced, low-quality chain restaurants across the globe. Both as a traveler and as a sociologist, I've seen clearly how transnational corporations have consolidated control over the mechanisms of food production and food distribution that resulted in the proliferation of regional, national, and global chains serving low quality food to people at relatively low prices that we see now.

Whether we're talking about gazpacho from McDonald's in southern Spain, cantaloupe milkshakes from a gigantic Burger King in Budapest, Hungary, or Taco Bell from a strip-mall in suburban Ohio, it doesn't matter. Each scenario is made possible by the global spread of "fast food" establishments and their more expensive "fast casual" counterparts. It is a spread made possible by the increasing power of corporations vis a vis food production that has had unforeseen impacts both on our quality of life and on our interactions with one another.

It's in this way that traveling always reminds me why I appreciate the opportunity to visit local restaurants, farmer's markets and locally-owned grocery stores (along with urban farms) that much more when I get to my destination. It reinforces for me that eating locally-sourced food not only



PHOTO CREDIT: STEFANIE STAUFFER

safeguards my personal health, but it also supports local economies in a tangible way. After all, you don't have to be at home to eat local, and ever since I got a food-borne parasite while traveling in Albania in 2005 (a long story involving giardia, politics and Greek salad), I have acutely understood this connection between food sourcing and health. I also have subsequently been that much more of an adamant supporter of local food production.

This is why we heard in April about some of the local food victories helping to bring about the Rustbelt Revival in

Ypsi and it's also why I provided more context here for why it's important to me personally that we celebrate and support our local food system whenever possible. Luckily, we are at the time of year where the opportunities to help make local food more viable in our communities are that much closer to our finger tips. So, next time we'll hear more about those opportunities as we continue to discuss tomatoes, GMOs, and droughts in the food desert. In the meantime, I'll see you at the farmer's market with the rest of the people who bring local food to you.

veg out

EARTHEN JAR AND SEVA SERVE UP THE
BEST IN VEGETARIAN AND VEGAN DINING

BY RYAN M. PLACE >>>>>



Some meat-crazed Americans might associate vegetarianism and veganism with flavorless, meager meals—although this doesn't have to be the case with the delicious veggie fare that places like Earthen Jar and Seva Restaurant in Ann Arbor have to offer. However, you don't have to be a vegetarian to enjoy these dishes, as they are bound to satisfy the palates of carnivores and non-carnivores alike.

Everything is homemade at Earthen Jar, located on Fifth Ave. in downtown Ann Arbor and run by Pushpinder Sethi, his wife (Gurcharan), and their son (Sim) and his two sisters. The establishment, which opened in 1997 in a retrofitted house, hails from the Punjab in Northern India and features a vegan buffet at \$5.99 per pound in an intimate and relaxing atmosphere that includes Bob Marley music and a fun crowd.

"We provide 45 homemade vegetarian dishes, 80% of which are vegan and are gluten free," Pushpinder Sethi says. "Such a vast assortment of options allows our customers to choose flavors and spices to build a unique and delightful meal."

At Earthen Jar, patrons walk in the door, grab a plate and go down the buffet line, where helpful placards list how spicy each item is. At the end, each plate is weighed on a scale. "Gurcharan and, my son, Sim's hobby is to cook and mine is to eat," Sethi says—and he has no shortage of options here. Earthen Jar's most popular items are Sabzi Tori vegetarian squash, Korma Sabzi broccoli in a creamy mushroom sauce, Sag Dal yellow lentils with spinach, Matter Paneer homemade Indian cheese with green peas, Banana Pudding and, my personal favorite, Baingan Bhujia spicy hot eggplant with tomato and curry along with some excellent Nan bread (0.75), a cup of Masala chai (\$2.75) and a Magic Bar (\$2.50) for dessert. Overall, Earthen Jar scores high on mood, atmosphere, affordability, politeness and community spirit.

"Washtenaw County is a very caring and loving community that has supported us through good times and bad, and we love living and working here," says Sethi.

"There are a lot of foodies in Washtenaw County. Most of the people here are open-minded, curious and willing to try new things, and I love it," says Jeff Jackson, who owns Seva Restaurant, another delicious vegetarian restaurant located right around the corner from Earthen Jar. Opened in 1973 by Jackson and his wife, Maren, Seva Restaurant offers an all vegetarian menu with many gluten-free options and all food made in-house.

"We're almost completely organic. I would say about 98% of our entire menu is organic," says Jackson.

Seva Restaurant's spacious wood-paneled interior and cool, green-resin floor, along with other touches, give the restaurant character and make it unique. During my visit, I sat in a cushioned wood pew drinking a Cherry Lime Rickey and eating Yam Fries and Enchiladas Calabaza. Seva Restaurant's delicious Cherry Lime Rickey (\$7.25) uses Michigan tart cherries, while the Yam fries (\$5.75) are a basket of sweet potato fries with great dipping sauce, and the Enchiladas Calabaza (\$12.95) is a tortilla filled with butternut squash, cream cheese, green onions, chiles, cumin and "a hint of cinnamon topped with spicy tomato sauce and cheese," Jackson says as he smiles.

At Seva, breakfast is served all day, brunch is served on the weekends, and lunch specials run Monday through Friday from 11 a.m.—3 p.m. (\$7.95 for a half sandwich and cup of soup or side salad).

Earthen Jar is located at 311 South Fifth Ave in Ann Arbor and is open from 11 a.m.—8 p.m. Monday through Saturday. For more information, call: 734-327-9464.

Seva Restaurant is located at 314 East Liberty Street in Ann Arbor and is open from 11 a.m.—9 p.m. Monday through Friday and 10 a.m.—10 p.m. on Saturday and Sunday. For more information, call: 734-662-1111.



PHOTO CREDITS: RYAN M. PLACE



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take P.R.I.D.E. in Ypsilanti

BY MARISSA MCNEES>>>>>



Over 1,200 volunteers and Ypsilanti community members will come together on Saturday, May 21 for a day known as Ypsilanti P.R.I.D.E. day.

Now, we love our city, but it's not hard to see that it could use a little sprucing up here and there. P.R.I.D.E., also known as "People Restoring Image and Developing the Environment," has been coming together for 17 years to clean up the city and improve the overall quality and image Ypsilanti has in the Washtenaw County community.

Last year, a team of over 500 members came together to participate in Ypsilanti P.R.I.D.E. and to clean up Ford Lake and surrounding areas.

This year, clean-up sites include historic Depot Town, Frog Island, Ypsilanti High School, the Riverside Arts Theatre and many more areas around the city. Teams will do things like plant flowers, pick up trash, remove debris and other general beautification tasks.

According to the committee in charge of the event, P.R.I.D.E. is all about "volunteers, community, involvement, and pride in where you live." The organization's website boasts that you "can make friends and have a great time" while doing something worthwhile and productive for the city.

As a non-profit organization, Ypsilanti P.R.I.D.E. is funded entirely by donations from community members. Last year, the organization had over 50 sponsors, and, with the event just around the corner, they're looking to go above and beyond previous years.

Currently, Ypsilanti P.R.I.D.E. has just over ten sponsors—with large support coming from Ypsilanti apartment complex, Peninsular Place—ranging from monetary donations to in-kind materials and supplies.

For more information about donating, volunteering, or what Ypsilanti P.R.I.D.E. is all about, contact Katie Jones at (734) 214-0105 or visit www.ypsipride.org.

PHOTO COURTESY: YPSIPRIDE.ORG



papa smurf and the man upstairs

MANCHESTER ORCHESTRA

GROWS UP

BY AMANDA SLATER >>>

"I thought it would be really funny if, when you switched to speakerphone, all of a sudden my voice totally changed or something," jokes Chris Freeman at the start of our phone conversation. For a guy that plays such serious music, he has a good sense of humor.

Freeman plays keyboards and percussion in the popular alternative band Manchester Orchestra—a band that has, in many ways, grown up in front of our eyes. When lead singer Andy Hull first began the band along with lifelong friends Freeman, Jonathan Corely (bass), and Tim Very (drums), he wasn't even old enough to vote. Fast forward seven years later, and Manchester Orchestra is a well-known name in the alternative music scene with three full-length studio albums, a top 10 modern rock single ("I've Got Friends") and a tour with indie cult favorite, Brand New, under their belts.

In many ways, the band has stumbled into adulthood and success in front of a national audience and is still working out the kinks. And, as their songs examine topics ranging from failures in marriage to views on God and the meaning of life, it's clear that they don't have all the answers, but they're not afraid to ask the questions.

The religious references that pepper Manchester Orchestra songs are tied to the band's Atlanta, Georgia roots. Coming out of an area that is saturated with evangelicals and Bible thumping preachers, Christianity is something that Manchester Orchestra knows quite a bit about. Frontman Andy Hull is the son and grandson of southern ministers, while Freeman says that he got

his start in the music industry playing on the worship team at a mega church in Atlanta.

It's a past that, at times, brings more questions than enlightenment. Hull has been quoted, saying, "I've always believed in God, but modernized Christianity can scare me." And, while Freeman says that he would still consider himself to be a Christian, he says, "I think in any faith, you have questions—it's just part of it. Our songs are about wrestling with those."

For instance, the topic of redemption is examined in the band's popular single, "Shake It Out," as Hull sings, "I felt the Lord begin to peel off all my skin, and I felt the weight within reveal a bigger mess that you can't fix."

There is some irony in the fact that Manchester Orchestra received what was, perhaps, the greatest boost of their career during their tour with Brand New, another religiously conflicted band. Or perhaps it wasn't irony at all—perhaps it should have been expected that an audience that thrives off of Jesse Lacey's questions regarding God, religion and eternity, would have latched right on to a new brand of that introspection.

Freeman says that touring with Brand New was a great experience for Manchester Orchestra.

"We got to play in front of so many incredible audiences who may not have even known who we were, but Brand New's fans were very respectful and gracious and are the kind of people who would sit through our set and actually listen," he says.

One could only imagine the kinds of heady

conversations that could ensue between the likes of Jesse Lacey and Andy Hull, but Freeman says that he didn't personally get into any of those discussions—although, he adds, he can't be sure that Hull and Lacey didn't.

Freeman says that what did occur, as a result of the tour, was a lasting friendship between the members of Manchester Orchestra and Brand New.

"The guys in Brand New are all really cool guys. They really tried to show us the ropes of the music industry and guide us along, telling us, from experience, what we should and shouldn't do," says Freeman.

Now Manchester Orchestra is on a new tour, playing alongside Cage the

Elephant, and is about to release their third full-length studio album, "Simple Math," which they call a "concept album."

Freeman says that, although there are areas in the new album where the band employs techniques and sounds that differ from some of their former work, the album delivers the same raw, vulnerable lyrics and passionate music that has earned the band's growing fan base and critical acclaim from publications like Alternative Press.

The tour will be making a stop at the Fillmore in Detroit on May 17.

Freeman recalls the band's past experiences in Detroit fondly, saying, "Playing in Detroit is always

memorable. For instance, whenever we play at the Shelter in Detroit, there is this guy called Papa Smurf who always offers to 'watch' our trailer and stuff while we play in exchange for money. Now we've gotten to the point to where we actually look forward to seeing him when we are in town."

Freeman says that those who attend Manchester Orchestra's Detroit show can expect to see a lot of energy and hear a great set. He also encourages attendees to get to the show early to see opening band, O Brother. "They're really great," he says. "Expect to have a good time."

Manchester Orchestra's third full-length album, "Simple Math," will be released on May 10, 2011. For more information, visit www.themanchesterorchestra.com.

"I think in any faith, you have questions—it's just part of it. Our songs are about wrestling with those."



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may/june 2011

BY AMANDA SLATER>>>

MUSIC//**+4/19**

- Young Dro, 7 p.m., Saint Andrews Hall, Detroit
- Iggy and the Stooges, 7:30 p.m., Michigan Theater, Ann Arbor
- Candye Kane, 8 p.m., The Ark, Ann Arbor
- Dave Boutette Acoustic Open Mic, Woodruff's, Ypsilanti

+4/20

- Secondhand Serenade, 6:30 p.m., Pike Room, Pontiac
- Stone Temple Pilots, 6:30 p.m., The Fillmore, Detroit
- TV on the Radio with Lissy Trullie, 7 p.m., Saint Andrews Hall, Detroit
- Jackson Browne, 7:30 p.m., Michigan Theater, Ann Arbor
- Paleo, 9 p.m., Woodruff's, Ypsilanti

+4/21

- Chris Bathgate CD Release Party, 9:30 p.m., The Blind Pig, Ann Arbor
- Ben Miller Band, 8 p.m., Woodruff's, Ypsilanti

+4/22

- Between the Buried and Me, 6 p.m., Headliners, Ohio
- Pixies, 8 p.m., Fox Theatre, Detroit

+4/23

- Between the Buried and Me, 7 p.m., The Crofoot, Pontiac
- Steve Miller Band & Gregg Allman, Huntington Center, Toledo, Ohio
- Greg McIntosh, 10 p.m., Woodruff's, Ypsilanti

+4/24

- The Appleseed Cast, 8 p.m., Pike Room, Pontiac
- Dan Bennet Quartet, 8 p.m., Woodruff's, Ypsilanti
- Todd Osborn, 11 p.m., Woodruff's, Ypsilanti

+4/26

- Dave Boutette Acoustic Open Mic, 7 p.m., Woodruff's, Ypsilanti

+4/27

- Brokencyde, 6 p.m., Pike Room, Pontiac
- Scared to Death, 10 p.m., Woodruff's, Ypsilanti
- James Blunt, 7:30 p.m., Michigan Theater, Ann Arbor
- Uh Huh Her, 8 p.m., Magic Bag, Ferndale

+4/28

- All Time Low with Hey Monday and Yellowcard, 5:30 p.m., The Fillmore, Detroit
- Mogwai, 7 p.m., Saint Andrews Hall, Detroit
- Red Tail Ring, 8 p.m., Woodruff's, Ypsilanti

+4/29

- The Beggars with Jehovah's Witness Protection Program, 8 p.m., Woodruff's, Ypsilanti

+4/30

- Small Houses CD release party, 10 p.m., Woodruff's, Ypsilanti

+5/01

- Deftones, 6:30 p.m., The Fillmore, Detroit
- Todd Osborn, 11 p.m., Woodruff's, Ypsilanti

+5/02

- David Roth and Anne Hills, 8 p.m., The Ark, Ann Arbor

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+5/03

- The Kills, 8 p.m., Majestic Theatre, Detroit

+5/04

- Tim McGraw, 7 p.m., Huntington Center, Toledo, Ohio
- Neil Young, 8 p.m., Fox Theatre, Detroit

+5/05

- Gun Lake CD Release Party, 9:30 p.m., The Blind Pig, Ann Arbor
- Kedder Avant, 8 p.m., Woodruff's, Ypsilanti

+5/06

- Saliva, 5 p.m., Harpos, Detroit
- Dierks Bentley, 6:30 p.m., The Fillmore, Detroit
- Greg Brown, 8 p.m., The Ark, Ann Arbor
- In Tall Buildings, 10 p.m., Woodruff's, Ypsilanti

+5/07

- Prairie Home Companion, 5:45 p.m., Fox Theatre, Detroit
- John Prine, 8 p.m., Michigan Theater, Ann Arbor
- The Ypsi Bang!, 10 p.m., Woodruff's, Ypsilanti

+5/11

- Family Force 5, 6:30 p.m., Eagle Theater, Pontiac

+5/13

- Insane Clown Posse, 7 p.m., Headliners, Ohio
- The Flaming Lips, 7 p.m., The Fillmore, Detroit

+5/14

- The Isley Brothers, 8 p.m., Fox Theatre, Detroit

+5/15

- The Red Jumpsuit Apparatus, 7 p.m., Headliners, Toledo, Ohio

+5/15

- Twilight Singers with Margot & the Nuclear So and So's, 7 p.m., Saint Andrews Hall, Detroit
- Usher with AKON, 7:30 p.m., The Palace of Auburn Hills

+5/16

- Seether, Clutch Cargo's, Pontiac

+5/17

- Cage the Elephant with Manchester Orchestra and O'Brother, 6:30 p.m., The Fillmore, Detroit
- Bob Seger, 7:30 p.m., The Palace of Auburn Hills

+5/18

- Sleigh Bells, 6:30 p.m., Saint Andrews Hall, Detroit

+5/19

- Sick Puppies, 7 p.m., Saint Andrews Hall, Detroit
- Bob Seger, 7:30 p.m., The Palace of Auburn Hills
- Martin Lawrence, 8 p.m., Fox Theatre, Detroit

+5/20

- Trapt, 5 p.m., Harpos, Detroit
- Girl Finals, 7 p.m., The Fillmore, Detroit
- Who's Bad: The Ultimate Michael Jackson Tribute, 8 p.m., Magic Bag, Ferndale

+5/21

- Bob Seger, 8 p.m., The Palace of Auburn Hills
- Young Jeezy, 8 p.m., Fox Theatre, Detroit
- Raekwon: Shaolin vs. Wu-Tang Tour, 9 p.m., Eagle Theater, Pontiac
- Elbow Deep, 10 p.m., Woodruff's, Ypsilanti

FILM//**+4/23**

- "The Room," Midnight, The State Theater, Ann Arbor

+5/07

- "Back to the Future," Midnight, The State Theater, Ann Arbor

+5/15-5/19

- Lenore Marwil Jewish Film Festival, 2 p.m., The Michigan Theater, Ann Arbor

+5/21

- "Monty Python and the Holy Grail," Midnight, The State Theater, Ann Arbor

ART//**+3/31-4/30**

- "Docent Volunteer" Exhibit, Riverside Arts Center

+4/15-5/01

- 2011 Senior IP Exhibition, U of M Galleries

+5/05-5/28

- "Figuratively Speaking" Interpretations of Human Form, Riverside Arts Center

+5/23-5/27

- Molly Marie Nuzzo, Ford Gallery

COMMUNITY//**+5/01**

- Dawn Farm Ride for Recovery, 8 a.m.—2 p.m., Ypsilanti Earth Day Festival, noon—4 p.m., Washtenaw Community College

+5/06-5/08

- Green Street Fair, noon—7 p.m. (hours vary), Plymouth

+5/21

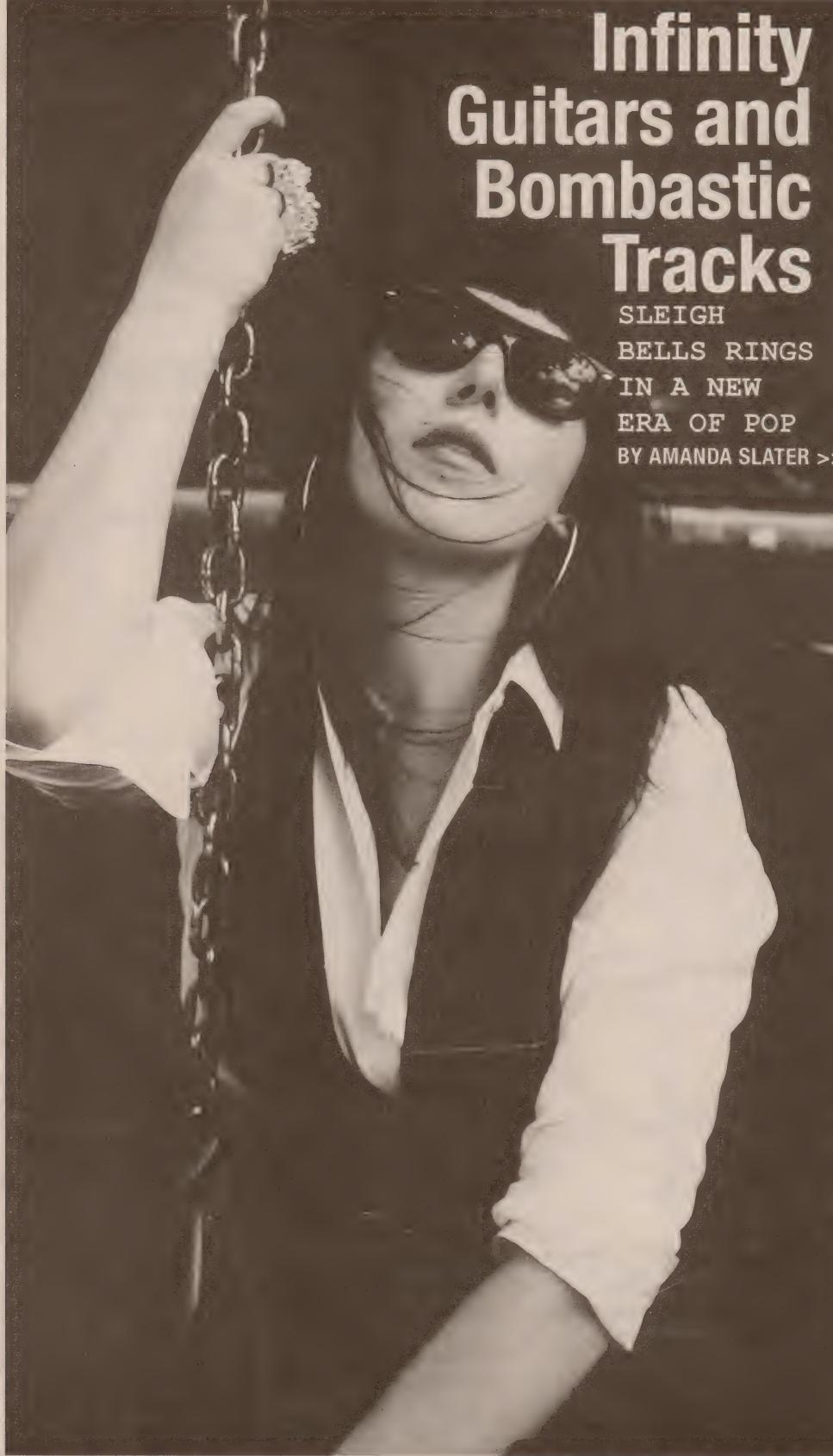
- Ypsi P.R.I.D.E., Ypsilanti

+5/22

- Michigan Vintage Volkswagen Festival, Riverside Park, Ypsilanti

Infinity Guitars and Bombastic Tracks

SLEIGH
BELLS RINGS
IN A NEW
ERA OF POP
BY AMANDA SLATER >



If you think you are unfamiliar with the New York indie/pop/rock duo, Sleigh Bells, you might be wrong. Lately their music has been popping up everywhere—from phone commercials to the preview for MTV's "Skins." Sleigh Bells is made up of Derek Miller (former guitarist of Poison the Well) and Alexis Krauss (former member of teen pop group Rubyblue), whose raw, powerful tracks are laced with bratty vocals and pumped full of attitude—an aesthetic that is acted out in the popular "Infinity Guitars" music video, which depicts Miller and Krauss as a couple of rebellious parochial school students with a penchant for destruction. However, when I had the opportunity to talk to Krauss one-on-one, she didn't seem like a pyromaniac—or even a rock star. In fact, she was one of the nicest, most down to earth musicians I had ever met.

You guys have been getting a lot of attention lately. How does that feel?

It's wonderful. We are a pretty new band and we only have one record, so to have so many people come out and show us so much support and praise us for our hard work is obviously very encouraging and rewarding.

You were in the teen pop group Rubyblue. Do you see your current music career as being a grown-up version of what you were doing back then?

No, not at all. Sleigh Bells and Rubyblue are both pop music, but are certainly extremely different variants of pop music. When I started doing Rubyblue, I was 13, and I stopped when I was 16, so I've obviously had a lot of time to grow musically and in many other different ways.

Did you always want to make music?

I did. I grew up in a musical family. My father has been a musician his entire life. It's really all he's ever known and all he's ever done. I started working with him on music at a really young age. But, when I met Derek, I was actually pretty intent on pursuing different paths. I

was teaching and was interested in going down a more academic path. With that being said, music was still very important to me. It was really just about finding the right person to work with and sort of reigniting my love for music because I'd had some pretty uninspiring experiences in the business. The music business, at least for me, had been very manicured and put together and was the farthest thing from an organic, inspiring experience. At that point, I was feeling more passionate and engaged by things like teaching and other things I was working on in college. But, when I met Derek and we started making music together, that was the first music that I was creatively involved in that had really excited me in a long time—and I think Derek felt the same way. He had been looking to do something different and had left his former band, Poison the Well, for similar reasons. It was becoming tired and didn't feel fresh anymore.

What were you teaching at the time?

I taught fourth grade. I did a program called Teach for America. It was one of the most incredible experiences of my life, and I'm pretty sure that one day I'll go back to the classroom, although I'm not sure when. I definitely miss it.

It's interesting to talk to you and know that you were part of Teach for America because you have this sort of badass girl image from your video and live performances. How do you feel about that image? Do you identify with it at all?

For me, that image is perfectly in line with Sleigh Bells. Alexis Krauss in Sleigh Bells, the person who people see in the video, is not necessarily who I am personally, and I think that's the key for a lot of artists. The aesthetic of their band is not always representative of their personal values or their personality. I'm totally comfortable with that because I think the art surrounding Sleigh Bells should be doing justice to the music, and the music certainly isn't coy and polite. The music is kind of the



[We] wanted to take a lot of the rawness, brutality and intensity that is in hardcore music and do something different with it."

opposite. It's bombastic, fierce and abrasive. I think that, with what our videos and live shows convey, it would be pretty silly if I just got up there and acted sweet. I don't think it would be nearly as exciting or make nearly as much sense as what we have going on right now.

What was the original inspiration behind Sleigh Bells' somewhat raw sound?

A lot of it is a sound that Derek had been developing for years—actually before I met him. He wanted to take a lot of the rawness, brutality and intensity that is in hardcore music and do something different with it outside of the box of hardcore punk music. It's taking those heavy guitar riffs and combining them with a more feminine presence. I think that was really the base, and when he and I started working together, we started exploring vocal melodies and playing with pop music that is catchy and has hooks and sort of makes you feel good, while juxtaposing it with all the fury that is captured by the guitar.

Some have compared you to the White Stripes. Is there a comparison?

The White Stripes are such a phenomenal band, and

obviously it is great to be compared to a band like that. I think we're a very different band, but I think there is sort of an energy that comes across in the White Stripes' music that I hope would feel comparable to some of the things that we're doing. The White Stripes were able to be so incredibly intense and so fierce with just two instruments, essentially. They did so much with just the drums and the guitar. There are so many moments when you listen to those records and think, "Oh my God, how is this just two people? How are two people making such intense, explosive music?" Our last album is a bit different than that and we don't use a live drum kit, but hopefully the feeling that you get from listening to some of those White Stripes songs is comparable to the feeling that you get when you listen to our music.

The reviewers are split about your lyrics. Some say that they are nonsense. Some say you've got a lot of interesting stuff going on—for instance, paraphrasing Bob Dylan. What's the real story behind the lyrics?

The lyrics have never been released, so obviously it's our own fault for not releasing them. We are about to release them with our new LP that is coming out in the spring. So, I understand that we've brought a lot of this on ourselves, but there's been a lot of misinterpretation of the lyrics. Derek and I have been sort of ambiguous about them because I think the lyrics for "Treats" are ... I don't want to call them secondary, but none of the songs started with a lyrical idea. The songs were built with the rhythm and guitar and melody, and lyrics sort of sat on top of those things. Just like all the elements of Sleigh

Bells—the vocals, the guitars—we look at a song more as all of the parts. They're less about any one specific thing. We're not trying to be poetic. We're not trying to be profound storytellers with those lyrics, but I certainly wouldn't say they are nonsense. We would never have been able to just throw any lyric on top of our songs. They were definitely labored over and considered very carefully. We're a lot more about the sound of the words, the diction, and the way that they sort of create the rhythm on top of the other rhythms that we have going on.

What should your Detroit audience expect from your performance in May?

This is going to be our last U.S. tour for this record, so our set is going to be brief. It's going to be no more than 40 minutes. That is something that a lot of people give us shit for, but we're a new band and we have one record. But we're hoping that, within those 40 minutes, will be some of the most intense things that you've seen and heard. It's going to be extremely loud and abrasive. Don't come if you're epileptic; there will be strobe lights. It's kind of a sensory overload. It should be something that you go to prepared to react to and engage physically with. If you're just going to stand there and sort of watch, then you're probably not going to have a very good time. It's a dancing, singing concert thing, and is a pleasurable punch in the face. Movement of all kinds is encouraged. Come out to our show expecting to have fun, and stay tuned for what we have coming with our next record.

Sleigh Bells will perform on May 18 at Saint Andrews in Detroit. Tickets can be purchased at www.livenation.com.

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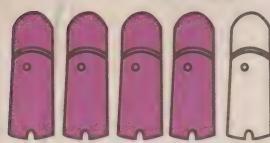
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+++rate it+++



ARTIST: Paper Thick Walls
ALBUM: A Thousand Novels
4/5 TOWERS BY PAUL KITTI

"And if that man should put a gun to your head, I'll wrap my mouth around the barrel and squeeze it," sings Kate Schell on the breezy, acoustic-driven "Orange Tree." This is just one of many moments in "A Thousand Novels" where Paper Thick Walls package concerning imagery in bright, uplifting folk melodies. This five-member outfit from Chicago has crafted an interesting collection of fictional lyricism and indie-folk-pop influences for their debut album, complete with fiddles, mandolins, trumpets, and charming vocal arrangements from singer-songwriter duo Kate Schell and Eric Michaels.

"A Thousand Novels" is essentially a series of unrelated stories connected by common themes such as love, loneliness and family. The album is musically consistent throughout, with Schell and Michaels sharing vocals on every track, and a steady mixture of piano ballads, acoustic finger-picking, and orchestral accompaniment tying all of the stories nicely together. This allows the album to be experienced in one of two ways: as beautiful, almost meandering folk-pop led by kind voices, or as an incredibly emotional journey alternating between tragic and triumphant. Unlike their apparent influence Straylight Run, whose lyrical themes and musical compositions intertwine in keeping with their alternating male and female vocals, Paper Thick Walls drive an intentional wedge between their sound and subject matter. The distinction is only evident through a close examination of the lyrics, where lines dealing with death and abortion and separation creep up in



fragmented narratives.

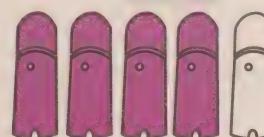
Despite the dark, sometimes forced fiction and a generally uniform pattern of instrumentation throughout, "A Thousand Novels" is, at its core, a relentlessly likeable album. Schell's youthful, inviting voice pairs perfectly with that of Michaels, who comes across as earnest and purposeful on every track, and the musical chemistry between band members

is present and destined to evolve. They say the first book is the hardest to write, but Paper Thick Walls' first, "A Thousand Novels," turned out quite well.

Album will released May 3. Check out Paper Thick Walls at Woodruff's on May 20. Photos courtesy of Ryan Sweeney from Wine From the Moon Management.



PHOTO COURTESY: WWW.MYSSPACE.COM / PETERBJORNANDJOHN



ARTIST: Peter Bjorn & John
ALBUM: Gimme Some
4/5 TOWERS BY PAUL KITTI

On a recent episode of Conan, Peter Bjorn and John performed their latest single, "Second Chance," a confident and catchy track that showcases the more pop-heavy side of their latest album, "Gimme Some." It was good to see the Swedish trio back in the minds of indie-pop lovers as they re-introduced themselves to the world. But where the band really shined was during a backstage performance of "Dig A Little Deeper" that occurred in their dressing room. Members of the Conan crew clapped along as the three carefree musicians filled the small space with island guitar chords, giddy baselines, and percussion derived from whatever they could find in the room—including a box

drum, a tambourine, and, at some points, the wall. How they manage to look like the type of guys who are having the most fun around while still coming off as total professionals is a mystery. With small amps and no microphones, they composed something devoid of the complexities afflicting modern music, exposing the simple ingredients that comprise a solid tune. And, after listening to the entirety of "Gimme Some," it seems they really could have recorded the whole album in that room.

It's that sort of straightforwardness that drives their sixth studio album past other acts in the pop-infused indie genre. While they could be taking stabs at reproducing the greatness of their 2006 runaway single "Young Folks" or trying to re-invent their sound to appease critics and tap into new audiences, on "Gimme Some" they sound casually detached from demands and expectations. Content to make an album they like, listeners are treated to an incredibly solid collection of honest,

catchy indie gems. Heavy drums provide a head-nodding foundation throughout, as Peter Moren contributes his slightly accented vocals alongside carefully restrained bass grooves and stylish guitar riffs that come in bursts. At times, it's easy to imagine Peter Bjorn and John as The Beatles resurrected into the modern indie music scene.

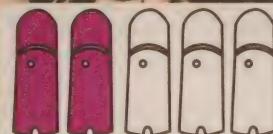
This isn't an album that will provoke deep discussion or turn the world of indie music upside down, but it's one that you'll be likely to come back to time and time again—just for fun.



+++rate it+++



PHOTO COURTESY: WWW.MYSPACE.COM/THESOUNDS



ARTIST: The Sounds
ALBUM: Something to Die For
2/5 TOWERS BY PAUL KITTI

+++++

Set in an alternate reality only a crazy could imagine, "Sucker Punch" stars Emily Browning as Baby Doll, a young girl locked in a mental asylum by her abusive stepfather. Joined by a handful of inmates, Baby Doll sets a plan in motion to escape the asylum before she's lobotomized.

Directed by Zack Snyder, the man behind "300" and "Watchmen," I had expected "Sucker Punch" to continue Snyder's precedent of visually stunning films with decent writing and acting. Unfortunately, that was not the case.

If I had to pick one thing about this movie that ruined what I had in mind, it would be the cast. With beauties like Emily Browning and Vanessa Hudgens and Mad Men's Jon Hamm, you'd expect it to be a cast you can't keep your eyes off of, right?

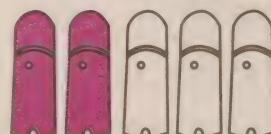
Wrong.

I feel like the cast was chosen based solely on its members pleasing appearance, without concern for on-screen talent. Maybe it was the bizarre plot and other-worldly nature of the film that

made it difficult for the actors to deliver convincing performances, but whatever it was, it's a good thing that "Sucker Punch" was mostly made up of grand action sequences that didn't require much acting, or else this cast would have been screwed.

The only part of "Sucker Punch" I enjoyed was its soundtrack—well, two tracks of it anyway: Emily Browning's eerie cover of The Smiths' "Asleep" and Yoav's chilling cover of The Pixies' "Where is My Mind?"

Not even this film's stunning effects were able to save it from being one of the least enjoyable experiences I've had at the cinema in quite some time.



FILM: Sucker Punch
DIRECTED BY: Zack Snyder
2/5 TOWERS BY JOSEPH STROMSKI II

STARRING: EMILY BROWNING, VANESSA HUDGENS AND ABBIE CORNISH

This Swedish indie rock quintet has their new wave pop formula set in stone. Jubilant keys, simple bass lines and guitar progressions, and Maja Ivarsson's forceful female vocals shape the ten tracks on their fourth album, "Something to Die For." Sometimes when bands have narrowed in on their specific sound and style, they are able to relax and channel their creativity into making an album that will carve out their place in musical history. And, sometimes, they just end up making a boring album.

"Something To Die For" is good, somewhat in the same way that fireworks are good; they look pretty from far away and have a lot of amusing different colors, but after a while you'd rather just go to a movie. The repetitive popping sound and innate predictability of the spectacle wears you down, and you remember why you only watch them once a year. Likewise, Ivarsson's voice initially sparks interest, however, the album doesn't reveal its direction until about the third track. And that's around where it stalls. "The No No Song" is about as intelligent as its title suggests, with Ivarsson delivering the lyrics like a ticked off teenager who wrote the song in between classes. She is clearly a capable vocalist, but too often sounds like a confused youth trying to rally listeners by shouting from atop a cafeteria lunch table. This could be

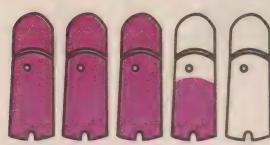
amusing if it was intentional or if the message was at least clear, but The Sounds appear to be taking themselves seriously while delivering lines that would be better delivered with an accompanying laugh. This results in moments like the one on "Yeah Yeah Yeah" where Ivarsson spouts an ineffective insult, singing "you don't float like a butterfly or fight like Ali / dress like Prince but to the lowest degree."

The moody "Better off Dead" begins deceivingly as a somber electronica ballad, then gradually descends into a pool of tribal-like sound samplings before floating in dance-pop territory for the final two minutes. The title track finds Ivarsson convincingly repeating the line "you give me something to die for" over formulaic synth and percussion. "Won't Let Them Tear Us Apart" delivers a significantly more sincere chorus, and is one of few highlights here.

It's obvious that The Sounds aren't concerned with writing the best lyrics since Bob Dylan or contributing any musical innovation to their genre, and that's fine. The problem is it's difficult to see exactly what they were trying to do with this album. Instrumental and lyrical repetition mar "Something To Die For," which is anything but that. At best, this is competent background dance rock—just don't listen too closely.



+++rate it+++

FILM: *Hanna*

DIRECTED BY: Joe Wright

3.5/5 TOWERS BY JOSEPH STROMSKI II

Raised in a remote forest in Finland by her ex-CIA agent father (Eric Bana, who's just as badass as ever), Hanna is trained to be the perfect assassin. When her training is complete, Hanna sets out on a mission across Africa and Europe to kill the woman who murdered her mother. Throughout her journey, Hanna encounters civilization and electricity for the first time, makes friends with gypsies and, of course, indulges her killer instincts.

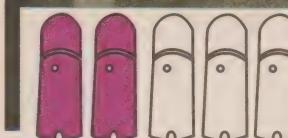
Before "Hanna," Saoirse Ronan could be found in lackluster films such as "The Lovely Bones" and "Atonement." And,

while her previous work may have gotten her foot in the door, it's her role as Hanna that's going to be responsible for her becoming one of best young actors in recent history. Her ability to seamlessly transition from the ruthless killing machine she is to a child who knows nothing about the world except what she's read in books is quite convincing.

"Hanna" is one wild ride and reminds me very much of The Bourne Trilogy — it's action-packed, violent, has great character development and is tied together with a killer original score (courtesy of the Chemical Brothers), except "Hanna" is able to do it all in one movie. While the plot isn't all that original and you can see the twist coming from a mile away, having a young female lead fill a traditionally masculine role is very refreshing and prevents "Hanna" from being a stereotypical revenge flick.



STARRING: SAOIRSE RONAN, CATE BLANCHETT AND ERIC BANA



ARTIST: The Kills

ALBUM: Blood Pressures

2/5 TOWERS BY JOSEPH STROMSKI II

"Blood Pressures" is the fourth studio album by boy/girl duo The Kills and is a gritty endeavor, drawing from their past albums and work with groups like The Dead Weather and The Raconteurs.

I must admit that I'm a big fan of Indie music. In fact, The White Stripes and The Format are two of my favorite bands. And I even subscribe to the idea that making the kind of music an artist or band wants to create (vs. the kind of music they are expected to create) makes all of the difference when it comes showcasing true talent. That being said, "Blood Pressures," seems completely uninspired, and, no matter how many times I listened to it, it failed to move me.

From the opening track "Future Starts Slow" through the closer "Pots and Pans," the same slow, boring

beat carried me on a journey that, retrospectively, I would have preferred not to take.

Now, some of you may think I'm being too harsh on The Kills. But, whenever I listen to a band's later work (especially a band as critically acclaimed as The Kills), I expect to be drawn in deep enough to be inspired to explore their early work. Unfortunately for The Kills, "Blood Pressures" failed to do that for me.

I'm sure if you're a long-time fan of The Kills you'll disagree with me, and you have every right to. However, "Blood Pressures" just didn't speak to me the way I thought it was going to. So, for now, I'm going to file this album away somewhere between Nickelback's complete collection and Weezer's "Hurley."

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5/5 TOWERS BY JOSHUA TRENT

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APP: SQUARE
4/5 TOWERS BY TIM ADKINS

one of the founders of Twitter, it automatically gets geek celeb points.

Square charges a flat 2.75% fee per swipe—that's it. The actual Square device, the service and the app are all free. The process is similar to the one the nice folks who walk you through checkout at the Apple store use. Swipe the card, enter the amount, sign, and enter your email address for the receipt. You can even take a picture of the item purchased and see where the purchase was made via Google Maps.

Let me cut to the chase: Square is great. It's amazing, actually, and I love it. Square allows you to safely and securely process credit card or debit card payments right from your iOS and Android powered smart phones. And, since it was developed by CEO Jack Dorsey,

>>>Why this kicks app:

Square is great and works wonders with my business, allowing me to process payments on the go or at a client's office. However, the best part is the simple fact that you can process a payment from anyone, anywhere. Last week was my nephew's birthday and my little brother and I went in on a present together for him. When we were at the store buying the gift, he didn't have cash. He only had his debit card. However, with Square, I was able to run his card on my phone and deposit the money right into my account. Just imagine how great it'll be next month when your roommate owes you rent or for the cable bill, but he or she doesn't have cash. With Square, you'll never have to hear, "I'll get you back later" ever again.

If you'd like a live demo of me taking your money, follow me on twitter @timboslice and give me a shout.

APP: SHUSH RINGER RESTORER
5/5 TOWERS BY AZAM MAKKI

"I called you." "I didn't get your call. Oh wait, I see I missed your call. Ugh, I didn't hear it because I forgot to take my phone off of silent after I got out of class!"

Sound familiar? It happens to the

best of us. Now there is a great app to help make sure you don't miss another phone call because you forgot to turn your ringer back on. Shush! Ringer Restorer is a simple to use but incredible Android app that you'll wonder how you ever lived without. It allows you to set a timer (for up to 12 hours) for when you want your phone to go from silent or vibrate back to ringer and it also allows you to set the desired ringer volume when it automatically turns your ringer back on!

>>>Why this kicks app:

Shush! is very easy to use and the controls are simple and intuitive. I've tried a few other ringer profile apps, but this one by far is the most simple and most efficient. On top of all this, the app is free in the Android Marketplace. Now you can go to class, work, even the movies and not have to worry about remembering to turn your ringer back on. Download Shush! and it will help make sure you never accidentally miss a call again.



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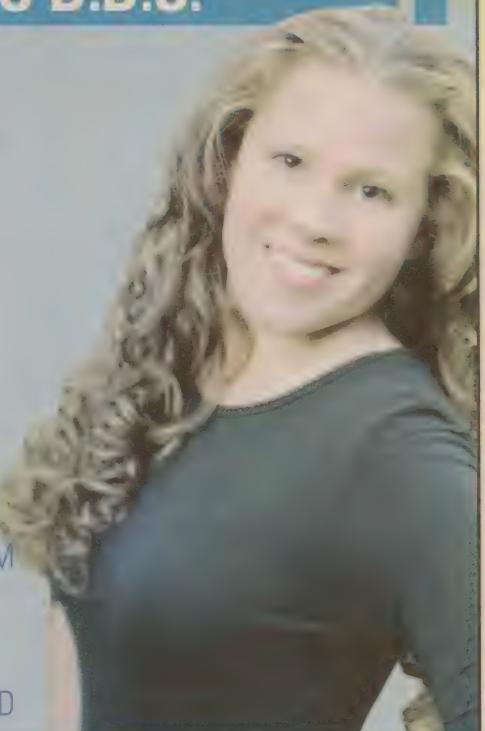
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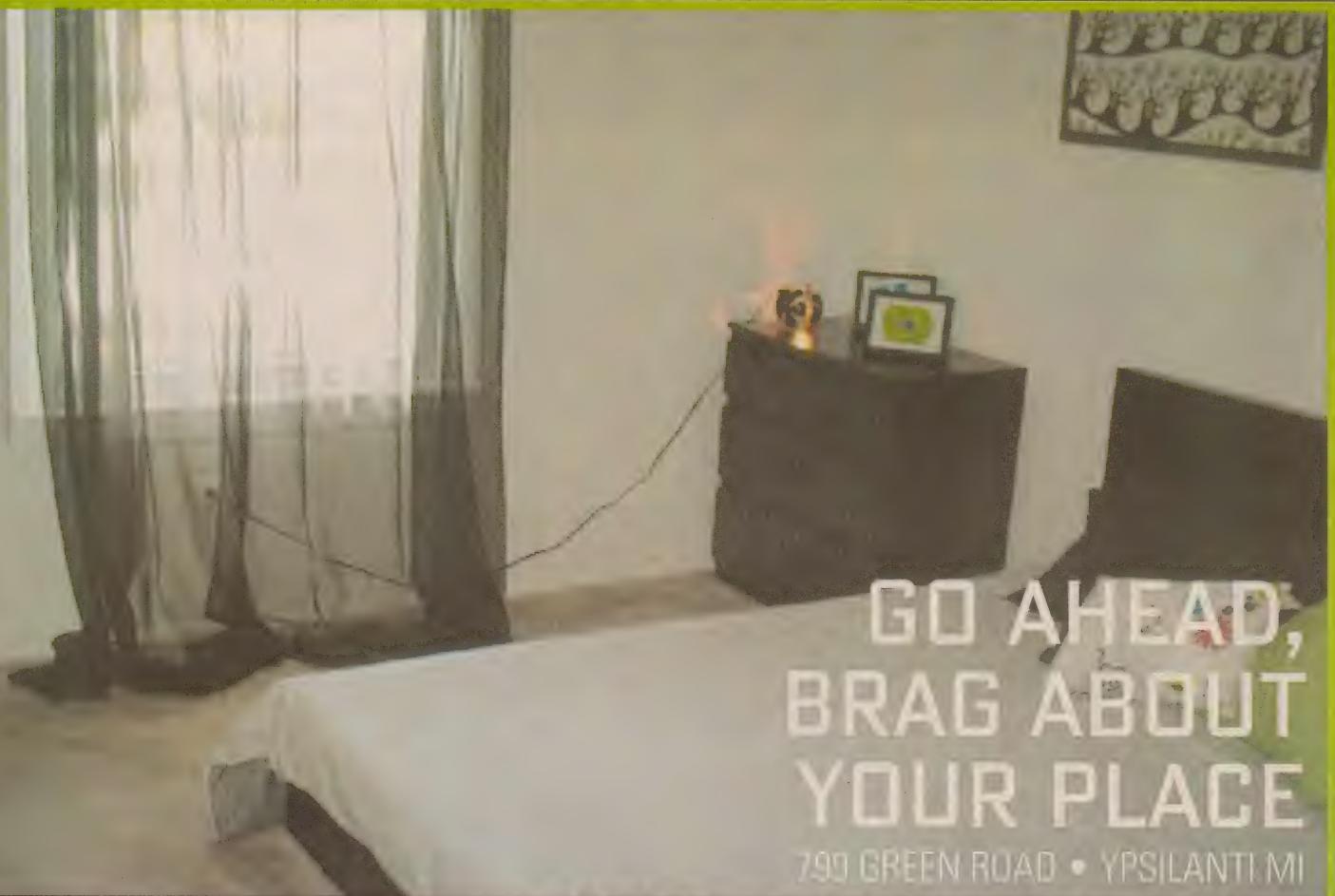
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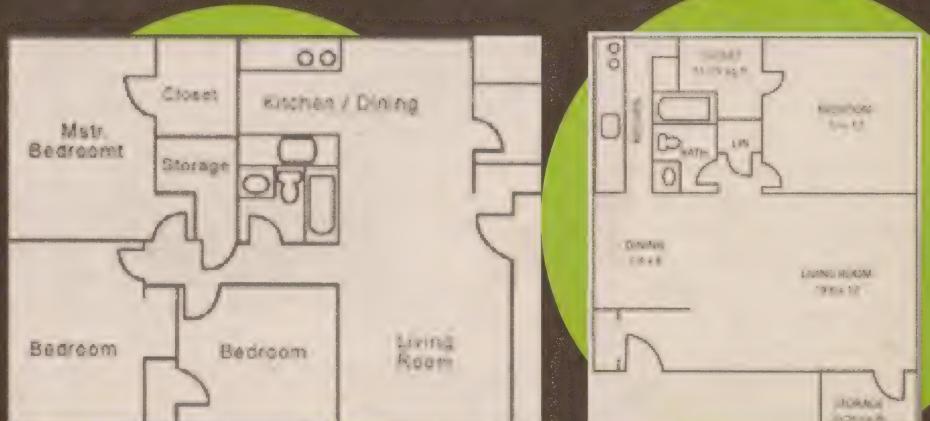
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russ knocks records and cancer out of the park



PHOTO CREDITS: KATHI RUSS



BY JASON IDALSKI >>>>

Benching a star player is a dicey proposition. A coach does it to send a message, but hopes the player doesn't pout or sulk or start to dislike the coach, ruining team chemistry in the process.

McKenna Russ of Eastern Michigan's softball team responded to her benching better than anybody could have dreamed.

Early in the softball team's season, Russ missed five games to be with her family after her grandfather's death. A few games after returning, in the last game of a series against Austin Peay, she was benched.

"We sat her because we were actually getting frustrated with her bat," assistant coach Eric Oakley said, citing Russ' inability to make adjustments. "She's obviously bounced back."

Russ, a junior from North Canton, Ohio, was motivated by not playing.

"Next game, I really had the fire in me to prove them wrong, that I didn't want to sit the bench again," she said. "So I think I did a pretty good job showing that I deserve to be out there and not on the bench."

You could say that. Russ went 15-for-16 at the plate in the four games afterward, writing her name in the NCAA record book in the process. After going 9-for-9 in a doubleheader against Detroit-Mercy (including three home runs), Russ got hits in her first two at-bats of a doubleheader against Northern Illinois. After flying out to left, she singled to go 3-for-4 in that game and went 2-for-2 in the nightcap.

The 11 consecutive put her at third in Division I history; behind Boston University's April Setterlund (13 in a row in March and April of 2010) and Kentucky's Brooke Marnitz (12 in a row in 2006 and 2007). Florida's Lindsey Cameron (2005) is the only other D-I player to get 11 hits in a row.

"I didn't even know there were records for things like that," Russ said. She had no clue of what she'd done until Oakley told her the day after.

"The way she was hitting the ball against Detroit, I never thought it would end," Oakley said of the streak. "Every time she stepped up to the plate, she just looked like she was going to get a hit."

"She's a special talent. She's really a great player and she got the message real quick. She knew she had adjustments to make, and she obviously made them."

Russ is familiar with knocking softballs out of the park, but it's not the only thing she does. She also started the softball team's yearly "Knock Cancer Out of the Park" game. This year's game is May 6 against Kent State.

Russ' uncle died during her freshman year from lung cancer, and, seeing all the breast cancer promotions going on, she asked if the team could do something to bring attention to all cancers. The event, which features pink uniforms and bats, giveaways, and a postgame home-run derby, has grown into more than Russ ever dreamed. All proceeds go to the American Cancer Society.

"It's a really fun time," Russ said after a doubleheader split of Oakland which gave the Eagles their 20th win of the year against eight losses. "We enjoy doing it, we enjoy doing the home-run derby and all that stuff."

She said she hopes the team contin-

ues it after she graduates and she can watch it as an alumna. But now she's got more immediate concerns, such as helping the team qualify for its first Mid-American Conference tournament (unlike basketball, only eight of the 12 conference teams qualify) in her career. Of course, after qualifying, winning it is the team's main goal.

"Our team, it's amazing. We have such great chemistry, and we're all just hitting the ball so well," Russ said. "It's a 100 percent team effort, and I'm just glad that I can contribute in a positive way."

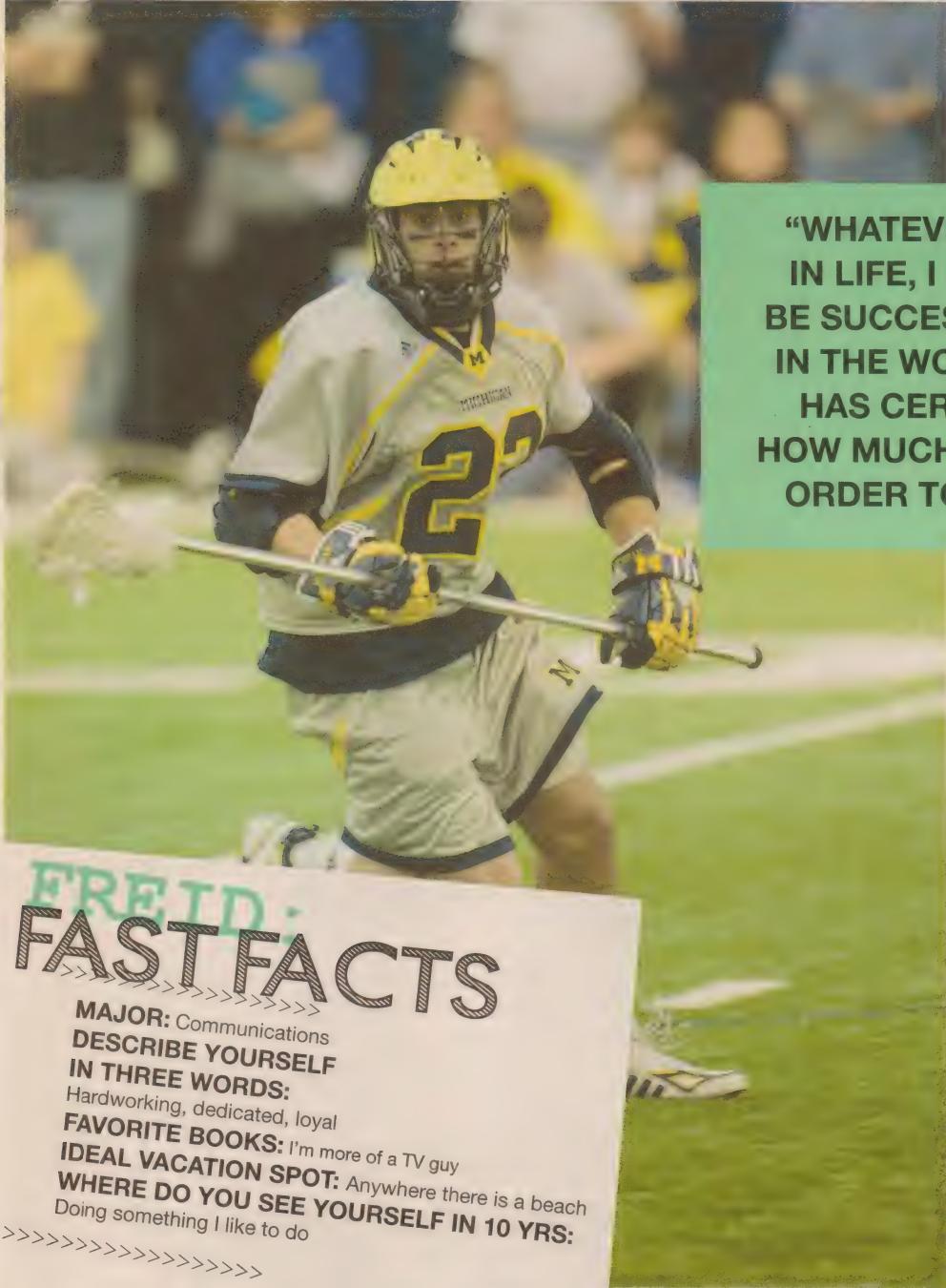
In addition to the team's offensive balance, Oakley said EMU has a pitching staff instead of one or two good pitchers. All four pitchers have recorded at least one win and there's the trust that if one struggles, a teammate can come in from the bullpen and do well.

"Do I think we have a team that can win the regular season?" Oakley said. "Yeah, I do."

STUDENT SPOTLIGHT

HARRISON FREID

U OF M LACROSS TEAM CAPTAIN



FREID: FAST FACTS

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IDEAL VACATION SPOT: Anywhere there is a beach

WHERE DO YOU SEE YOURSELF IN 10 YRS: Doing something I like to do

>>>>>>>>>>>>

BY PAUL KITI >>>>

With three national championships in the past three seasons and eight conference championships in the past decade, the University of Michigan Men's Lacrosse team has risen to a level of dominance that is rarely seen in college sports. While this kind of success would be a miracle for some teams, Harrison Freid has come to expect it – so long as it is earned and maintained.

As a senior captain of U of M's lacrosse team, it is Freid's duty to rally his teammates behind the tradition of excellence that has characterized the program since its inception in 1940. Freid started

"WHATEVER I CHOOSE TO DO IN LIFE, I KNOW IF I WANT TO BE SUCCESSFUL I HAVE TO PUT IN THE WORK, AND LACROSSE HAS CERTAINLY SHOWN ME HOW MUCH WORK IS NEEDED IN ORDER TO BE SUCCESSFUL."

playing lacrosse when he was eight years old, and his skills have carried him from his hometown of Needham, Massachusetts, to one of the most prestigious athletic campuses in the nation. "I knew from the moment I got in that I would be playing lacrosse for my duration at U of M," Freid says.

Freid attributes a large part of the team's longstanding success to head coach, John Paul. "Our coach has been at the helm for a long time," says Freid. "A lot of teams in our league fire coaches quickly or don't have the leadership at the coaching position. That's the key – if you have a coach who can do the right things, you're going to be successful. Coach Paul has done just that over the years—he has adapted to situations and put the team in the best situation to succeed, which is why we have been successful."

Behind the excellent coaching staff is a truly dedicated group of

athletes who take pride in being the best in the nation. "We train so hard and practice so intense that games are looked at as the reward," Freid explains. "From the opening face to the end of the game, everyone is prepared to have fun and contribute."

This hard work and intensity is reflected in the team's current season record of 14-1, with recent victories over the University of Missouri, Arizona State, and Boston College. This achievement, however, doesn't mean the nation's #1-ranked team hasn't had any challenges. Freid recalls a double-overtime battle against Oregon a few weeks back: "We arrived late, had no warm-up, and got down early, but we leaned on one another and fought back and came back to win that game, which has stuck with this team all season."

Injuries have also been an obstacle for Freid this season. "Personally, I have been banged up a lot more this year than in any year since I have been here," says Freid. He has suffered a broken finger, a deep contusion in his quadriceps, and a hamstring tear, in addition to a foot injury he received prior to the start of the season. "The injuries challenge you mentally because, when you finally heal up, you're reluctant to play at full speed, but you have to get over that in order to help the team."

It's unlikely that a few injuries will be enough to stop Freid from reaching his fourth national title in four years. His team is expected to dominate the Central Collegiate Lacrosse Association Tournament on May 7-8 in Saline, whereupon they will set their sights on the National Tournament in Denver, Colorado, on May 17.

Regardless of how the remainder of the season plays out, Freid will undoubtedly conclude his senior year with a phenomenal athletic experience, a great education, and a bright future.

"Whatever I choose to do in life, I know if I want to be successful, I have to put in the work," says Freid, "and lacrosse has certainly shown me how much work is needed in order to be successful."

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Depot Town Rag

By Tom Dodd

Auto-etymology: The Station Wagon

Wagons stop at this station more often than trains lately

There are not any "No U Turn" signs on East Cross Street by the railroad tracks. That's because, when the street was originally laid out, it was made wider than most to allow space for teams (horses) to turn their wagons around in mid-block. The horse-drawn wagons were grocery wagons, brewery wagons, wagons from the mills, farm wagons, and wagons that hauled just about anything that is today hauled by trucks. "Station wagons" were another story...

Station wagons have taken new form since the days of World War II when up to 26 trains stopped in Ypsilanti every day. Station wagons ringed the block, picking up and leaving off soldiers, workers, travelers, and tourists. Today, no trains stop here, but the evolution of the depot hack continues into sports utility vehicles, vans and mini-vans, and assorted crossover vehicles that seem unable to make up their minds. If the trains ever start stopping at Ypsi again, we'll have plenty of kinds of station wagons to meet them.

Way back when: Northern Michigan resorts had their names painted on the sides and backs of wood-sided station wagons to pick up tourists and their baggage for the ride from the depot to the lake- or wood-side getaway. Ypsi's earliest station wagons mostly carried country kids up the hill to the Normal School or husbands coming home from work in the Big City.

They're called "station wagons" in the U.S., Australia, Canada, and New Zealand, but "estate cars" in Brit English. Old-time Aussies call theirs a "station sedan." In France, the same style vehicle is a "break de chasse" — literally "hunting break".

Some northern Michigan road hunters actually shoot from the rolled-down windows of today's "breaks."

Originally called "depot hacks" because they worked around train depots, a hackney carriage was the old name for taxi. Also known as a "carryall" or "suburban", these nominations were used by General Motors from 1935 to the present day.

Earliest station wagons evolved from a truck chassis and were viewed as commercial vehicles along with vans and pickup trucks. Today's Cadillac and Lincoln behemoths have taken the concept far beyond anything seen at this depot district in the glory days of railroading.

Originally outsourced to custom body builders for all-wood bodies, station wagons evolved slowly into popularity. In 1919, Stoughton Wagon Company (Stoughton, Wisconsin) began putting custom wagon bodies on a Model T chassis and the first closed station wagon appeared here in 1924. Durant's "Star" model is thought by station wagon experts to be the first car company to produce a factory-built model. "Woodie" roofs were made of stretched canvas treated with waterproofing.

By 1929 Ford was the biggest seller of station wagons. Ford owned its own hardwood forests and mills around Marquette, MI, and Louisville, KY, supplying the components for their popular Model A wagon.

Also in 1929, J. T. Cantrell put "woodie" bodies on Chrysler vehicles. In the mid-'30s "woodies" became popular with more affluent drivers and, by 1941, the

"Town and Country" model was the most expensive car in Chrysler's lineup. It was also available as a "woodie" convertible model with no station wagon configuration other than the wood sides. The "Town and Country" label is still seen on Chrysler's mini-vans.

Old "woodies" proved as difficult to maintain as vintage wood boats. Wood bodies, finished with varnishes that required recoating, bolts and screws, also required tightening as wood expanded and contracted through the seasons.

The Beach Boys rekindled the popularity of the "woodie" in the Fifties and Sixties with their surfer themed rock 'n' roll tunes.

Watch for "woodies" at the Orphan Car Show and at this summer's Thursday Cruise Nights in Depot Town. The occasional "woodie" becomes the star attraction as it returns to its rightful place near the depot.

Station: A stopping place for travelers; sometimes a building, often only a signpost along the highway or rail line. Ypsi's famous depot was also a station.

Depot: From Latin "depot," and French "depositum" for something deposited. A place for storage of equipment, food, or other commodities. Ypsi's depot qualified because of its baggage building at the Detroit end and its freighthouse across the tracks.

Terminal: The stop at either end of the line. Ypsi held terminal status for only two years; then the tracks continued on to Ann Arbor, Chicago, and points west. Never eat at a "Terminal Diner"! It could mark the end of your eating habits.



Blue Oval "Ford" sign among our local landmarks



"THE SIGN FROM THE FORMER FORD PLANT AT YPSILANTI NOW HANGS OVER THE ENTRY JUST INSIDE THE YPSILANTI AUTOMOTIVE HERITAGE MUSEUM"

When Henry Ford built the Ypsilanti Ford factory shortly after World War Two, a Ford script sign adorned Building #1 casting its glow over I-94 toward the shores of Ford Lake. With the plant's demolition in 2010, Automotive Components Holdings—with the support of Ford Motor Company—donated the sign to the Ypsilanti Automotive Heritage Museum.

The historic sign was restored by Joe and Yvonne Sesi and installed at the museum in Depot Town. The dedication and re-lighting of the sign took place at the 2010 Ypsilanti Heritage Festival moderated by Peter Fletcher as the Sesi couple flipped the switch.

The rest of the story:

Most people know the Ford Motor Company was founded by Henry Ford, but fewer realize this was his third attempt. Ford left Thomas Edison to create "The Detroit Automobile Company" and went bankrupt in two years.

With his new race car, Ford then founded the "Henry Ford Company" which became

"Cadillac" a year later.

In 1902, Ford went on to create his third company, "Ford & Malcomson, Ltd.", and low sales almost caused it to falter as his first companies had. Ford's partner brought in new investors and convinced their parts suppliers, the Dodge Brothers, to accept shares in lieu of their parts billings and the rehabilitated company was renamed "Ford Motor Company". The Dodge Brothers soon went on to form their own car company.

The "Ford" script seen on the sign and in the traditional "blue oval" is not a replica of Henry's signature. In 1909, Ford's first chief engineer and co-designer of the Model T, Childe Harold Wills, used a script he had employed for his own business card to create the Ford logo. The famous blue oval later appeared on the 1927 Model A – and remains in use until today.

The "Blue Oval" has undergone several design changes with the current one released in 2003 in honor of the Ford Motor Company centennial—the "Centennial Blue Oval".

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May 21

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May 22

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July 2, 3, 4

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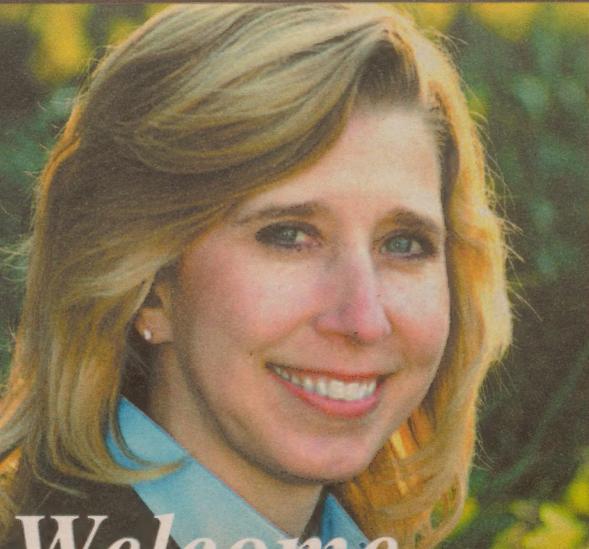
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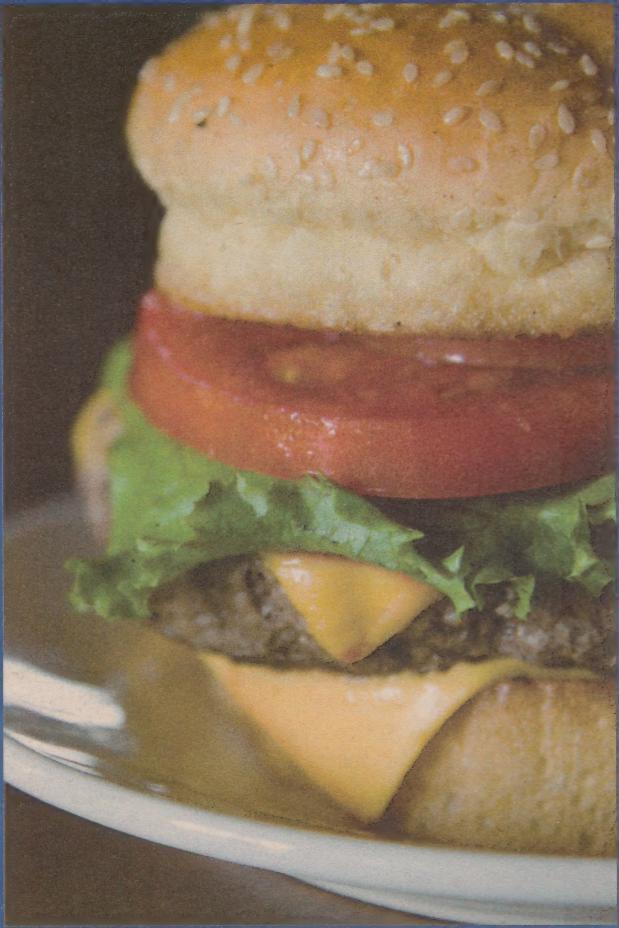
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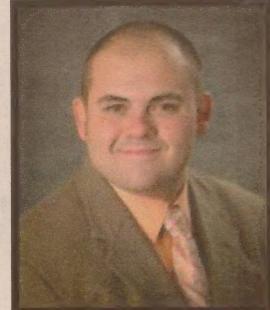
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